



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ON CHINESE PORCELAINS.

According to legendary records porcelain was already manufactured in China under Huang-ti, who commenced his reign in B.C. 2697. This is, however, believed to have been only earthenware, possibly glazed. Real porcelain was not manufactured until the reign of the Han dynasty which held the throne of China from B.C. 202 to A.D. 220. It reached a notable degree of excellence under the T'ang dynasty, which ruled from 618 to 906, when porcelain received its popular name of *Yao*.

The earliest porcelain extant dates from the Sung dynasty, 960-1259. It is invariably in monochrome, the painting of decoration, such as flowers, arabesques, scroll work and landscapes, under the glaze, not being introduced until the early part of the Ming dynasty—that is the first half of the fifteenth century.

After an interval of retrogression under the Yuan dynasty, 1260-1349, we find the art making great progress under the Ming dynasty, 1368-1649. Special attention to decoration in blue under the glaze was given to work done in the first half of the fifteenth century, which work has a brilliancy of color never afterwards quite equaled. At the same time a brilliant red color was introduced, while in the later half of the century the introduction of enamel colors took place.

Under the present dynasty the art was again revived about 1700. In the later productions of the Ming dynasty green was the predominating color employed in decoration, such porcelain being hence termed *la famille verte*. Later, green gave way to red as the predominating color, giving a style of decoration called *la famille rose*.

In 1727 Nien Hsi-Yao became the maker of the famous Nien porcelain, graceful in form and of fine workmanship. It is chiefly monochrome in color, blue, bright and carmine reds, celadons, and "of egg color as bright as silver." Some pieces were ornamented with painted flowers, either incised or plain. The dull white-pink shade upon an underground of pale sea-green is called "peach-blow"; in some specimens this underground forces itself into notice in the form of splotches on the pink. Black grounds were also introduced at this time, as was *sang-de-boeuf*. Articles of small dimensions, such as snuff-bottles, winecups, vessels for washing pencils, etc., were also made of an opaque-white vitreous ware, decorated with a brilliancy of color which makes the work of this period the most highly prized.

In all the centuries in which this art has been practiced in China, there are some half-dozen periods in which the art flourished preëminently, and whose products may be considered to excel. These periods are:

Ching-hwa era, A.D. 1465-1488.

Wan-li era, A.D. 1537-1620.

Kang-he era, A.D. 1661-1722.

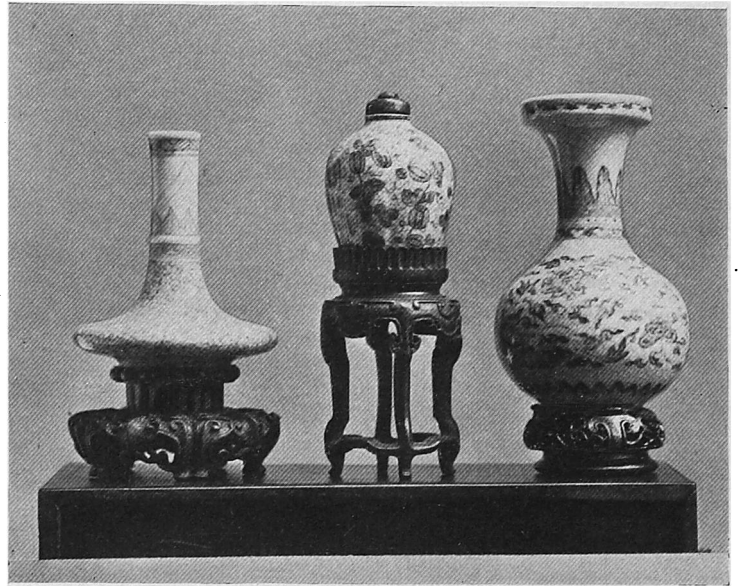
Yung-ching era, A.D. 1723-1736.

Kien-lung era, A.D. 1736-1795.

Taou-kwang era, A.D. 1821-1851.

The best collections of Chinese porcelains in this country are the Garland collection, in the Metropolitan Museum; the William T. Walters collection, of Baltimore, Md., and collections gathered by Samuel P. Avery, Sr., Samuel Colman, Silas Evans, E. C. Moore, Geo. B. Warren, Benjamin Altman, W. L. Andrews, Robert Hoe, Chas. A. Dana, S. L. M. Barlow, Heber R. Bishop, H. O. Havemeyer, William Man, William M. Laffan, James A. Garland, Brayton Ives, J. Pierpont Morgan, S. N. Nickerson, Thos. B. Clarke, John L. Cadwalader, S. T. Peters, Henry Sampson, George A. Hearn, Charles H. Tweed, Samuel Thorne, Howard Manfield, Cyrus J. Lawrence, I. D. Fletcher, Mrs. A. A. Anderson, W. A. Clark and James W. Ellsworth. All these are in New York. Outside of New York I can mention the col-

lections of Henry Graves, Orange, N. J.; Deming Jarves, Detroit; Charles L. Freer, Detroit; Marsden J. Perry, Providence; Mrs. David P. Kimball, G. G. Hammond, Jr., and Dr. Sturgis Bigelow, of Boston; Mrs. Potter Palmer, Mrs. Nickerson, Mrs. W. W. Kimball and M. B. Ryerson, of Chicago; A. B. Widener, of Philadelphia; Lewis H. Blair, of Richmond; Sir W. C. Van Horne, R. B. Angus, James Ross, and E. B. Greenshields, in Montreal.



IN THE GEO. B. WARREN COLLECTION.

THE GEORGE B. WARREN COLLECTION OF ANTIQUE CHINESE PORCELAINS.

Art is not confined to geographical limits. In every city in this country some men are found whose devotion to art is supreme. In Troy, N. Y., one passes an unpretentious brick house on Second street, never dreaming that it contains one of the finest collections of rare antique Chinese porcelains in this country. Mr. George B. Warren, who has gathered this extraordinary collection over a course of many years, loves flowers. A unique garden contains an array which is probably unparalleled in American horticulture. Hundreds of native orchids and thousands of trilliums flourish there, converting this spot in the midst of brick and stone into a charming miniature wild-wood.

Mr. Warren's refined taste and artistic instincts and love for beauty is also exemplified in his incomparable collection of the highest grades of porcelain in miniature and cabinet sizes, which stamps him as a cultivated amateur.

In an unostentatious manner he began to collect porcelain many years ago, and in the beginning he found in his life-long friend, the late George H. Boughton, a sympathetic and competent adviser. The collection is unique because it is constituted almost entirely of small ware. There was method in this selection. Artists bestow on small pieces generally more care; these are done more *con amore*, and this collector exacted such fineness of glaze and such exquisite delicacy of form as can only be found in miniature pieces. One marvels at the beautiful colors, decorations, and forms which are displayed in the cabinets and arrayed on shelves and stands throughout the house.

To give a description which will do justice to a collection like this one is utterly impossible, and I will only cull from the catalogue, which Mr. Warren himself prepared, such items as may

give a faint idea of the uncommon charm of these old Chinese porcelains. An appreciative and discriminating introduction was written by the great connoisseur of oriental porcelains, Mr. Thomas B. Clarke.

Nos. 1-27 of the catalogue form a group of genuine *sang-de-boeuf* specimens of the highest quality, that cannot be matched, and as a group arrest the admiration of all connoisseurs who have seen them. The first thirteen numbers are examples of the best of the red porcelains popularly known as Lang Yao. The others include the shades of ruby, cherry and ashes of roses.

No. 33 is a Peach-bloom, mottled, slender-neck vase of the *Kang-he* period, six inches high. It is amphora shape and its exquisite simplicity of form is supplemented by great delicacy and unusual depth of color and by beautiful modulations of the peach-bloom tint. The much-prized marks in green are distinct inside and outside of the lip. It is perhaps the most valuable piece in the cabinets.

No. 34 is a peach-bloom rouge box, height one and one-half inches, diameter three and three-fourths inches. In this remarkable piece the green tints have almost usurped the entire surface with their beautiful gradations, leaving but a small space for the distinctive red which here emerges with the beauty of its own color heightened by the environment.

No. 35. Rouge box, peach-bloom, *Kang-he* period. In this piece the full rich peach-bloom red prevails, edged with ashes-of-roses and the characteristic green dots. It is a gem of distinction.

No. 40 is a unique specimen of a crushed-strawberry, long-neck bulbous bottle with strong crackle, sixteen inches high, of the *Wan-li* era. It is a brilliant and notable piece.

Among the "Blacks" is No. 50, a large jar, with cover; height, fifteen inches, of the *Kang-he* era. It has brilliant embellishment on a black ground, also medallions in enamel colors on reserve white. Flowers and foliage in rich colors constitute the general decoration.

There are a dozen aristocratic pieces of pure white that represent refinement and tone, rivalling in attractiveness and style any of the champions of color.

Among the decorated pieces I would single out No. 101, a bottle jar, with rich polychrome decoration, showing women occupied in games. It shows fine color effect. No. 103 is a round eggshell lantern of the most delicate *pâte tendre*. It has a beautiful embellishment in enamel colors on white, five richly dressed ladies engaged in conversation and music. It is of the *Yung-ching* era, and nine and one-half inches high.

Nos. 202 and 204 are rare specimens of malachite green, very valuable, of a rich quality seldom seen, while No. 222 is a brilliant piece of apple green.

Among the congregation of blue and white it is difficult to particularize, as they have all been selected with discrimination for style, color and age.

No. 390 is a large gallipot, thirteen inches high, with bold and free decoration in deep blue, showing a spreading tree, chrysanthemum flowers, herons and conventional bird of paradise. It is giant soft paste crackle. There are a number of other soft paste crackles in the blue and white department which give an air of distinction that hard paste cannot achieve. I can only mention No. 438, a slender-neck, pear-shape bottle, decorated with a scene in a summer garden with three female figures. The rare soft paste is of so-called *Fun-ting* Waitzu texture. It is a matchless piece of great charm of the *Ching-hwa* era.

Hundreds of miniature pieces in this collection challenge critical attention by reason of their high-bred, antique quality. No two pieces are alike, and all are beautiful to look upon. Mr. Warren's selections have been made from direct importations from China or by purchase in the most famous public sales.



No. 410 Globular Bottle. Soft paste crackle. *Yung-ching*.

GEO. B. WARREN COLLECTION.

The great mistake that people make when they try in a cowardly way to avoid disappointment by never hoping is that they identify disappointment with despair. It is not the same thing at all with a reasonable and courageous person.

A now popular artist, then an unknown man, was painting a picture for the Royal Academy. He was certain it would be a success, and he did not disguise his hopes respecting it. It was rejected. A brother artist of the dismal type suggested that two of his friends should "go round" to see the unfortunate man.

"He is sure to be so miserable. He has indulged in such foolish anticipations," said the other artist.

Instead of finding him so they discovered him busily occupied in scheming a fresh picture, of which he had greater hopes than he had indulged of the other. His hopes were realized, too.

* * *

Mr. James Stillman, the New York banker, has given \$100,000 to establish prizes at the School of Fine Arts in Paris, for French students only, in recognition of the facilities which France has extended to American art students.

This is the third benefaction of \$100,000 of this noted philanthropist. Recently he set aside this sum for the benefit of the American Academy of Fine Arts in Rome, while in 1900 he gave a like sum to Harvard University for a hospital for the students, which is called Stillman Hall.

It is believed that the French Government will utilize this donation for the establishment of prizes, somewhat similar to those for the *Prix de Rome*.